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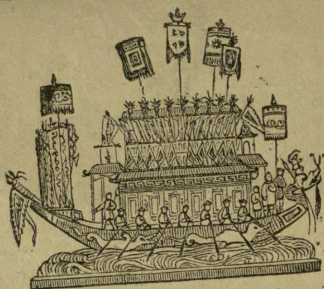


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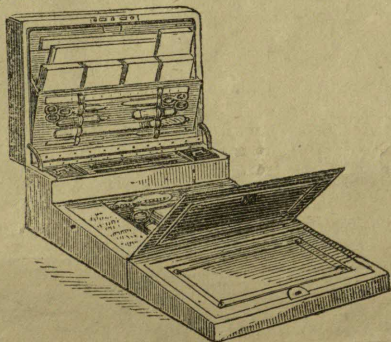
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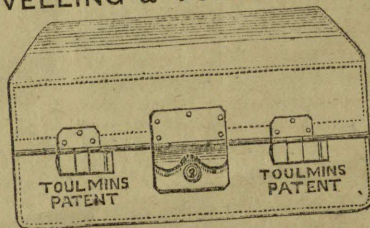
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## CRYSTAL PALACE.

## FRENCH FESTIVAL AT THE CRYSTAL PALACE—MONDAY NEXT.

The Orpheonists will arrive from France during the afternoon of the 24th. The western line of France has several special trains appointed to leave Paris between 9 and 11 p.m. on Saturday night, and five, or if needed six, large steamers will await the trains at Dieppe, arriving at London Bridge station by several special trains in two relays from Newhaven, about one and eight o'clock. The northern line of France have appointed special trains to leave Paris at 11.30 p.m., and three extra steamers will await the arrival of the passengers at Calais and Boulogne, reaching the London Bridge station of the South Eastern Railway in the course of the following afternoon.

It has not been found practicable to make use of the handsome offer of the Peninsular and Oriental Company to send specially one of their splendid steamers to Cherbourg, from the circumstance of that port being connected with Paris by only a single line of rails, and as the government of France strictly prohibit excursion trains being run on lines thus circumstanced, it was impossible to accept the valuable offer of this corporation. As an evidence however of liberality, it deserves more record than mere passing mention.

The two great new hotels in the Islington Cattle Market—buildings of enormous capacity—are being fitted up throughout with beds for a large body of the Orpheonists, and it is probable that the North London Railway will afford the means of conveyance daily to Fenchurch Street, from whence the distance is but short to the Crystal Palace London Bridge Station.

To ensure the general arrangements being understood by the Orpheonists on their arrival, one hundred *commissionnaires*, selected from the officers of each society, will precede them: these will arrive in London on Thursday night.

That the preparations for the decoration of the Great Orchestra may not be interrupted, it was closed to the public immediately after the great dinner of the Scots Fusilier Guards on Wednesday. The following is a short account of the proposed decoration. Running round the back of the orchestra will be fixed the name of each department of France in which the members of the musical societies are resident. Between each name is a large gilt eagle, surmounted with tricoloured flags, the intermediate spaces being filled in with tricoloured escutcheons or shields. Wreaths of evergreens and flowers, and groups of palm trees and exotic shrubs occupy the lower portion of the back of the orchestra, interspersed with which are busts of celebrated men of France.

In front of the organ some emblematic devices are being prepared by Mr. E. T. Parris, whose labours in connexion with the restoration of the interior of the dome of St. Paul's are so well known.

A matter of much interest will be the exhibition of the banners and emblems of each society. These will be arranged along the rising front of the orchestra, and as the *amour propre* of the French Choral Societies leads to considerable outlay in this respect—many of the banners being magnificently embroidered and decorated—an ex-

hibition of an unusual and pleasing character is sure to result.

In the middle of the great orchestra will be ranged the Band of the Imperial Regiment of Guards, their splendid uniforms forming an appropriate centre. In front of them a number of harpists will be stationed, whose services are engaged to accompany the chorus written expressly for the occasion by M. Halevy, the celebrated French composer, who it is anticipated will, with other members of the French Committee of Patronage, visit this country with the Orpheonists.

Both the band and the harpists have been placed as near as possible to the front, because although the full chorusses will be heard in all their power in any part of the vast locale in which the Festival will be held, the extreme delicacy of the wind instruments of the Guides Band—for which they are so celebrated—will render the possession of reserved seats in the forward blocks most desirable.

In addition to the vocal music in each day's selection which will be accompanied by the Band of the Guides, they will perform selections from their extensive repertoire; and as the arrangement of the audience will be the same as at the Handel Festival, this celebrated band will be heard with the attention which was not possible on the occasion of the fête for the Patriotic Fund in October 1854.

As a conclusion to these remarks it will be fitting to notice the formation of an influential committee of members of Parliament, selected irrespective of political views, who have kindly undertaken to render any assistance in their power for the Orpheonists visiting, on production of their special passports, such places of public exhibition or of industrial character as are not usually open to visitors. A committee room for this purpose has been established at 4, Old Palace Yard.

The stay of the Orpheonists is limited to one week; they will leave England on the 1st of July, the three performances being fixed for Monday 25th, Tuesday 26th, and Thursday 28th June. The tickets of admission—which, to avoid confusion on the days of performance, it is requisite should be purchased beforehand—may be had of any of the Handel Festival agents, at the Palace, or at Exeter Hall.

## ITALIAN OPERA CONCERT.

The third of the series of Italian Opera Concerts at the Crystal Palace was given on the 15th inst. The only novelty in connexion with it was the appearance of Signor Ciampi, the new basso-baritone of Her Majesty's Theatre, who created such an extraordinary sensation on his *debut* a few nights before in the character of Dr. Bartolo in *Il Barbiere de Seviglia*. Although Signor Ciampi is scarcely twenty-one, he has already proved himself an experienced and able *artiste*. The favourable opinion that was formed of him as an operatic singer and buffo-actor at Her Majesty's, was fully confirmed by the reception with which he was honoured on last Friday at the Crystal Palace. For an *artiste* so young it must have been a triumph, indeed, to win a favorable reception on the same boards on which the genius of Lablache and Ronconi have been exhibited to admiring audiences before he was heard of in musical circles.

Signor Ciampi is, unquestionably, a most valuable acquisition to the London boards. His humour is genuine, and few, we imagine, will attempt to dispute the fact of that gentleman being the best *buffo* singer, with one remarkable exception, that we are acquainted with on the metropolitan stage. Besides the ovation which was given to him in the *role* of Bartolo on Tuesday last, he had the





good fortune to elicit the first *encore* at the concert by his irresistibly droll manner, in delivery and acting, in the *terzetto* from Rossini's *Italiana in Algeri*, "Papataci." Signors Belart and Gassier are both accomplished singers, and always at home in Rossini's music. They exerted themselves effectively, to insure the flattering reception that was given to the trio in question. It cannot, however, be denied, that it was owing principally to the quaint and original style in which Signor Ciampi rendered his share of the score, that the unanimous re-demand was accorded. His voice is one of some strength and of a pleasing description. His execution proved that he has been carefully instructed, and that too in some of the best Italian Schools. If anything can be complained of in reference to the quality of his voice, we should say that it was wanting in sweetness, and was somewhat uneven; but we anticipate that whatever defects there might be in the respects named, they are likely to be removed in good time. On the other hand, there is a tendency to exaggeration in his acting, which increased experience and judicious advice will doubtless cause him to cease indulging in to the extent he does at present, if he persists in it at all. In the duetto from *Don Pasquale* "Cheti cheti," which Signor Ciampi sang with M. Gassier, the latitude indulged in by the young singer bordered a little on the burlesque, and that such was the impression made on the majority of the audience was evidenced in the absence of enthusiasm at the close of Donizetti's well-known piece.

Madame Alboni was as great as ever. The reception of that inimitable vocalist might be easily imagined. Nothing that could indicate admiration of the most intense description was wanting on the occasion. The grand cavatina "Ah quel giorno," from *Semiramide*, was as usual a marvellous display of power and brilliancy of execution. It was only the length of the piece, and the very considerable demands made on the *physique* of the long established favourite, that prevented the visitors from insisting on its repetition. In the second part of the concert the popular tyrolienne from Betty, "In questo semplice," was assigned to Madame Alboni. The great contralto in that air more perhaps than any other that she has been in the habit of warbling, displays to the fullest extent the extraordinary power and quality of her voice and the marvellous execution for which she is remarkable, beyond all her contemporaries. Never on any former occasion did she appear to greater advantage than on Friday in the delivery of the gem from *Betty*. Her *fioriture* was more than usually brilliant, and the low chest notes were brought out with a strength and clearness that was perfectly astonishing. It was in vain that the great *artiste* attempted to satisfy her enraptured hearers by bowing her acknowledgment of the re-demand that was so loudly given on every side; the audience was imperative, and the air had to be given a second time. In a trio from *Il Matrimonio Segreto*, and the well-known quartet from *Mariha*, Madame Alboni also assisted materially in ensuring them a popular reception.

Madlle. Lotti was very effective in the delivery of the Irish melody in an Italian dress which Flotow has turned to so much account in his successful opera. "Son vergin Rosa" ("The last rose of summe") was rendered in a very creditable manner by that rising young singer, whose first appearance was at the Crystal Palace Concerts since she joined Mr. E. T. Smith's operatic corps. The overtures to *Le Cheval Bronze* and *La Gazza Ladra* were most effectively performed by the orchestra, under the direction of M. Benedict.

Signors Gassier, Everardi, and Belart sang with their usual success and exhibited to advantage their fine organs and artistic acquirements.

#### METROPOLITAN SCHOOLS CHORAL FESTIVAL.

The interest taken by the public in the gatherings of Charity and National School children at the Crystal Palace, has not in the slightest degree diminished. On

the contrary, the excitement produced by these juvenile musical congresses, seems decidedly to increase.

It is not a fortnight since the last meeting of the London Schools took place under the same accomplished conductor, in the Handel Orchestra. On that occasion, notwithstanding the unfavourableness of the weather, nearly thirty thousand visitors were in attendance, which is sufficient evidence of the popularity of youthful choral demonstrations. In proof of the undiminished attraction of monster entertainments of a musical nature at the Crystal Palace by the rising generation, the numbers that assembled on Saturday last would be sufficient to satisfy the most sceptical on the point. In fact, enjoyment seems to grow on what it feeds, in that respect, and the meetings of the Metropolitan Schools have become some of the prominent events of each year since they have been held at Sydenham. Although the Foresters Society has succeeded in drawing the largest annual audiences, we question much whether it would be politic for even that influential body to make the experiment of holding a second meeting in the year. It has been proved to the satisfaction of all interested in the success of the Metropolitan Choral Festivals, that it can be tried three times at short intervals without any evidence of a falling off in the appreciation in which the system of teaching adapted by Mr. G. W. Martin and his followers is held. The increased price of admission, 2s. 6d., did not serve to have any effect in decreasing the numbers, as far as we could judge of the vast crowd which filled the entire of the area of the great transept, the galleries that commanded a view of the large orchestra, and the part of the nave where seeing or hearing what was going on during the concert was possible. Mr. Brownsmith was the organist on the occasion; and the juvenile band of the Royal Military Asylum assisted before, in the interval between, at, and after the concert, in adding to the interest of the proceedings, by the creditable manner in which all the instrumental pieces were rendered. Mr. G. W. Martin is not only well and favourably known as a conductor, but in the more pretentious capacity of a composer he has deservedly attained high rank among his contemporaries. There are few persons who are acquainted with the metropolitan musical world that are not aware of the prominent position which he holds as the writer of prize glees, part-songs, madrigals, &c. His versatility as an author and his efficiency as a musical director were both shown to advantage on the 11th inst. In sacred and secular music he appears to be equally at home. In the latter, however, he found most favour, and the enthusiasm of the attentive audience by which the concert was listened to up to the close of the musical proceedings, was roused to a degree by a spirited choral March from his pen, entitled, "Come, join the volunteers." The theme itself would assist to make the martial chant popular. Independent of that adventitious aid, it must be acknowledged that the new chorus possesses intrinsic merit, and bids fair to become a standing favourite with our new national guards and the public generally. We have so recently noticed the performance of the same body of vocalists, with the exception of an augmentation of their number from the London National Schools, that we consider it is necessary to give a detailed account of the concert.

There was evidence from the commencement to the close of the careful training to which the juvenile chorists had been subjected, as well as of their own intelligence and capacity for rendering in an effective manner the pieces of which the programme was composed. The fresh young voices as they pealed through the lofty transept and along the naves had the usual startling and highly pleasing effects on the visitors which were evidenced in the heartiness of the reception which was given to the school children throughout the day. The precision, power, and delicacy with which the anthems, chorales, &c., were rendered, were unmistakeably made evident in both the first



and second parts. The delicacy of shading which they were capable of giving illustrations of, and the ease and certainty with which the transitions from crescendo to diminuendo passages were given, must have afforded the utmost satisfaction to the friends of the singers and the musical amateurs in attendance. To the latter in particular it doubtless occurred that from these normal schools vocalists in the course of time would emanate who most likely would compete successfully on the metropolitan and other lyrical stages, with foreign *artistes* of emience. The programme included selections from the works of Handel, Southgate, Palestrina, Dr. Arne, Spofforth, Lord Mornington, and Martin.

The chorale for three trebles in the first part, "Hosanna, Blessed is he that comes in the name of the Lord," was *encored*, and a similar compliment, as we have already observed, was paid to the part song "Cuckoo," and the choral march, "Come, join the volunteers;" in the second part, "Rule Britannia," and the National Anthem had the usual effect which they produce at these gatherings. The demonstrations of loyalty and nationality were of the most exciting description. The waving of their music books and the shrill manner in which their tiny voices were raised in shouting in acknowledgment of the applause of the visitors, were as usual noticeable events.

It would be injustice to the district school teachers and other adults who took part in the musical proceedings of the day, if we omitted to observe that a great deal of the precision and effect with which the pieces were rendered was owing principally to the steady and valuable support given by that respectable body of choristers.

After the concert there was a display of the upper series of fountains. The band of the Duke of York's School played at intervals on the terraces and in the grounds, and it was not until the evening was far advanced, that the latter, and the Palace itself were vacated by the visitors, the children and their friends.

#### FORMATION OF THE MODERN LANGUAGES OF EUROPE.

We shall endeavour in this article briefly to describe the rise of native literature in the modern languages of Europe, and to give a sketch of the origin and early progress of those languages. The first great patrons of the literature of the middle ages were Theodoric the Goth, Charlemagne, and Alfred. They had in all their labours a twofold object—the one, to preserve undiminished that inheritance of knowledge transmitted to us in the Latin language; the other to improve the vernacular tongues, and by giving a regular form to their dialects, to render them useful on subjects connected with science. The literature of the middle ages was at all times a double literature; one, Christian and Latin, common to the whole of Europe, having for its object the preservation of knowledge, and forming the bond by which modern Europe is connected with classical as well as Christian antiquity; the other, a peculiar literature belonging to each particular nation, the poetical and creative part of its own vernacular tongue. The middle age ought not to be looked upon as a blank in the history of the human mind, or an empty space between the refinement of antiquity and the illumination of modern times; to take such a view of it is erroneous and unjust; as invention must precede the perfection of art, legends must go before history, and poetry before criticism. If the literature of a people have no such poetical infancy, before arriving at its period of regular development and artificial improvement, we may be satisfied that such literature can never attain a national character or breathe the spirit of originality and independence. The Greeks possessed this period of poetical wealth in those ages, not remarkable for their refinement either in literature or science, which elapsed between the Trojan adventures and the times of Solon and Pericles; and it was to this period that the literature of Greece is chiefly indebted for the variety and beauty of her unrivalled productions. Similar to it was the middle age to modern Europe; the crusades, with their chivalry, romances, and minstrelsy, forming the intellectual spring among the nations of the West, both periods being distinguished by the fulness of creative fancy.

The Italian, Spanish, and French languages are the most important of the many dialects deviating from each other in the gradual corruption of the Roman tongue. Pure Latin, as we read in it the best ancient authors, has a complicated syntax, with many elliptical modes of expression, adding to the elegance of its style, although never likely to have been caught or appreciated by the common people. This language was imposed by conquest over various countries in which it was not originally vernacular, particularly upon many parts of Italy, and afterwards upon Spain and Gaul, thus accounting for the early proofs which are to be found of solecism in grammar, common at Rome itself, which, during every succeeding generation for the first centuries after the Christian era, become more frequent and inevitable. The ordinary appellation of this inferior Latin was "*rusticus*," being in fact a *patois*, or the country language much corrupted, and, from a want of popular education, incapable of being improved, because not perceived to be erroneous. It is to this Romanic dialect of the common people that the modern Italian grammarians are fond of ascribing the origin of their own language, in preference to the change wrought on the correct Latin tongue by the invasion of the Northern tribes. As Rome had been originally the foundation of a pure style of speech, the language remained correct in her much longer than in any other part of the empire. The most eloquent writer among the Latin fathers, St. Jerome, was not indeed born in that capital; still he received his education there; and although the language of the fifth century was much inferior to that of Cicero, yet in Jerome we observe a large portion of the strength of Latinity, with the elegance of classical cultivation. After the lapse of a century, however, the influx of Goths into Italy had become so prodigious, many of them settling in Rome, and the change in the language so considerable, that it was a matter of labour and difficulty for the Roman writers of the reign of Theodoric, with whom antiquity ends, to preserve any important share of that purity of style formerly natural to them.

A few of the corruptions, which aided to transform the Latin into Italian and the sister tongues, were the use of the prepositions without any regard to the proper inflexions of nouns and verbs; at length they were so constantly misapplied that it became necessary to have prepositions instead of them, *de* and *ad* being used to express the genitive and dative cases, which is usual in charters from the sixth to the tenth century. Besides, the want of definite and indefinite articles is a serious defect of the Latin language, and often renders the precise meaning of names undetermined; as *filius regis* may signify either a *son of the king*, or a *king's son*, or the *son of a king*, or the *king's son*. To help the deficiency *ille* and *unus* were adopted, particularly the former. In the forms of Marculfus, published towards the end of the seventh century, *ille* continually occurs as an article; and this, by an easy abbreviation, furnished the articles in Italian and French. More uniformity of case in the noun was soon established, either by rejecting inflexions, or diminishing their number. Another deficiency of the Latin is, that it possesses no means of distinguishing the second perfect from the first, or *I have spoken*, from *I spoke*; to supply this, and the disuse through ignorance of several inflexions of the tenses, the active auxiliary verb was early applied in Italy and France, forming a marked distinction of the modern languages.

In the middle of the eighth century, the rustic tongue, or *lingua rustica*, as it was called, is mentioned as distinct from the Latin; and in the council of Tours, held A.D. 813, it is ordered that homilies shall be explained to the people in their own tongue, whether rustic, Roman, or Frankish. In 842, the earliest written evidence of its existence is to be found in the oaths taken by Charles the Bald of France and his brother Louis of Germany, as well as by their vassals, the former being in rustic Roman, the latter in Frankish or early German. A still further alteration in the rustic led to the appellation Provençal, which is believed to have been the general language of France in the ninth century, rather than that of the north, to which the exclusive name of French is now given. Thus, in the eighth and ninth centuries, France had acquired a language, undoubtedly a corruption of the Latin. In the eleventh century, however, the Romance language com-



prehended the two divisions of Provençal and northern French, by this time distinctly separated from each other, but possessing a regular grammar, established forms of versification, and a flexibility, admitting free scope for the graceful turns of poetry.

The Provençal poets flourished in the South of France till the end of the thirteenth century: but, after the reunion of the fief of Toulouse to the crown, and the possession of Provence by a northern line of princes, their renowned tongue came to an end, and passed for a dialect or patois of the people. In its natural soil it had never been much employed in prose, although in Catalonia and Valencia, where essentially the same tongue was used, it continued for two centuries a legitimate language, till political circumstances of a like description also reduced it to a provincial dialect.

The Castilian language of Spain, although traced higher in written fragments, is considered as commencing in a literary sense with the poem of the "Cid," or as some have believed, not later than the middle of the twelfth century. It was employed by several poets, whose works are extant, and in the fourteenth, continued as much the established vehicle of various descriptions of literature in Spain, as the French was on the other side of the Pyrenees. The names of several Portuguese Poets, not less early than any of Castile, are also recorded, fragments being mentioned by Bouterwek as ancient as the twelfth century. There likewise exists a collection of lyrical poetry in the style of the Troubadours, referred to the middle of the next age; there is nothing, however, older than 1400, of this amatory style, in the Castilian language.

Of those countries where Latin had been spoken, Italy was the last which arrived at the possession of an independent language and literature. A few lines of Italian is all that can be produced till about the conclusion of the twelfth century, and not much before the middle of the next, although several poets whose versification is not altogether rude, appeared soon afterwards. The "Divine Comedy" of Dante appears to have been commenced in 1304, before his exile from Florence. The Italian was much used in prose during the times of Dante and Petrarch, though little before, and perfected in that department by Boccaccio, who succeeded the latter. These three excellent scholars and highly talented men may justly be looked up to as the founders of modern literature.

Of all the Romanic dialects, the first that obtained any polish was that of Provence. As regards the three others—the Italian, Spanish, and Northern French—the last is the farthest removed from the Latin, and was the last to arrive at its highest point of perfection. In each of these countries there undoubtedly existed an interval of chaos and confusion, before they were emancipated from the rules of the Latin language, and began to give to their new dialect the shape of an independent tongue; as it is a more easy matter to cultivate at the same time two distinct languages, than to give a new form to one which has either been changed by some internal revolution, or greatly mingled with the elements of another tongue, which must always be a work of vast labour and patience.

The Teutonic language, out of which arose the Gothic, Anglo-Saxon, High-Dutch, and German, from the circumstance that its dialects first cultivated were successively obliterated by the course of political events, had the mighty work of formation to be repeated.

The Gothic, the first which attained any degree of regularity, perished with the nation that spoke it. The Anglo-Saxon attained to a far higher degree of perfection, and in the days of Alfred possessed the necessary parts of a complete literature, many works having been composed in it, not only poems and translations, but also prose histories and treatises on science. This was the ancient German language, universally spoken by all the Teutonic tribes, by the Saxons of Northern Germany, and even by the Franks originally, as the Romans employed Frankish interpreters in England, but the British Saxons did not require them in Sweden. When our Alfred entered the Danish camp disguised as a minstrel, he sang songs written not in a foreign language, but in his own; and, although there might be some trifling difference in pronunciation, he was quite intelligible to his audience. But this language, although many of its monuments are still in existence, also passed away in consequence of the Norman conquest; a considerable interval elapsing before the pre-

sent was formed out of a mixture of the Anglo-Saxon and French.

The present High Dutch began to be developed in the ninth century; and at this period we perceive all the traces of weakness and unsettledness, which characterise every language when beginning to recover itself after the effects either of a great mixture, or revolution in its elements; the High Dutch then being in the same situation as the Romanic dialects were in the eleventh and twelfth centuries. In the southern regions of Germany, particularly in the Alpine districts, the influence of climate produced its effect; the Teutonic dialect spoken in those regions being hard guttural, like all languages of mountainous countries. The inextricable mingling of the various Teutonic dialects in the above districts was caused by the successive colonisation of Goths and Franks. The intermixture of Latin is easily accounted for by the Roman colonies of the Danube, and the early adoption of the Christian religion, in which that language was retained. The present German dialect arose in the Carolingian age, out of the blending of many old German dialects, with a considerable infusion of Latin vocables; and its formation was a favourite object of some individuals gifted with a very high amount of intellect and talent.

The youngest of the above languages is the English; and it is difficult to determine, otherwise than by an arbitrary line, the precise commencement of our present speech in its change from the Anglo-Saxon; for on comparing the earliest English of the thirteenth century, it appears hard to pronounce why it should pass for a separate language, rather than a modification of the other. It is usually considered, however, that the Anglo-Saxon was converted into English by contracting and modifying the pronunciation and orthography of words, by omitting many inflexions of the noun and supplying their place by a greater use of articles and auxiliaries, and by the introduction of French derivatives. Of these, the alteration regarding the noun is most important, and sufficient in the scrutiny to account for a new form of language. Nevertheless the change was but gradual, and the Anglo-Saxon was given up slowly and by degrees. The first specimen of English which bears an exact date is a proclamation of Henry III. to the people of Huntingdonshire, in 1258. Laurence Minot, whose poems on the wars of Edward III. are referred to in 1352 by the publisher Riston, may be looked upon as the first original poet in our language, whose works have survived. The credit, however, of the earliest historic or epic narrative is due to John Barbour, Archdeacon of Aberdeen, whose long poems in the dialect of Scotland, styled "The Bruce," and commemorating the deliverance of his country, seems to have been finished in 1373; although our greatest poet, beyond comparison, belonging to the middle ages, was Geoffrey Chaucer. From a careful scrutiny it would appear, that English was rarely written, and seldom employed in prose, before the middle of the fourteenth century: Sir John Mandeville's Travels, which form our earliest English book, being written in 1356. The interval which preceded the intermixture of languages was of longer duration in England than in any other part of Europe; and that this circumstance was not unproductive of favourable results, is sufficiently apparent from the power, precision, and elegance of the English language, with that elevated and peculiar national spirit which eminently distinguishes our literature from every other.

By the conclusion of the fourteenth century we find a national literature subsisting in Italy, Spain, France, Germany, England, and Scotland, the dialect of which need not be distinguished from that of England. Of these the Italian was the most polished, and could boast of the greatest writers. The French excelled in the number and variety of their works. Our own tongue, although it had acquired considerable copiousness from Chaucer and Wicliff, by their introduction of numerous words from the French and Latin, was only acquiring a literary existence. The German, becoming more precise and intellectual, fell into the hands of lawyers and mystical theologians. The earliest German prose, with the exception of a few ancient fragments, is the collection of Saxon laws, about the middle of the thirteenth century, followed by that of the Swabian, about 1284; although John Zauler, a Dominican friar of Strasburg, whose exertions in propagating the mystical theology of gave a new tone to his countrymen, is usually considered the earliest German writer of prose, about A. D. 1350.



# FIGHT BETWEEN THE CHAMPION AND BENICIA BOY 3,000 YEARS AGO.

The battle which has just been fought is merely a reproduction of one that came off on the 1st of April, 1263 B.C.—precisely 3023 years ago.

The Champion of the Prize Ring in those days was one Pollux, a Spartan, son of Leda, the wife of Tyndarus. He was born, through a special interposition of Jupiter, in a rather unusual manner; and is said to have made his first essay in pugilism by letting drive right and left through the shell of his own egg, in order to get out. Under the name of the Spartan *Chicken* he attained in due course the honors of the Belt, and ultimately became a star of first magnitude. How and when the Belt passed from him to Orion, who certainly wears it now, is not known. There is no account on record of any fight having taken place between these parties.

The Greek Champion had a big cousin living beyond seas; one of the sons of Neptune; a very numerous and not very civilized or well-reputed family; *Neptuni filius* being another term for "blackguard." This fellow was a bruiser too, and the chief of a barbarian tribe inhabiting a country on the Black sea called Bebricia or Benicia; commentators are not agreed as to a letter or two in the way of spelling it.

The Champion and this Benicia or Bebricia Boy had never seen each other; and the curious circumstances which led to a turn-up between them, as well as a minute description of the several rounds fought, will be found in the following account of the battle, drawn up by an Arcadian who reported for "Bell's Life" in those days.

It is only necessary to premise that the Champion and his twin brother Castor, who was as great a character on the Turf as Pollux was in the Ring, had been induced to take part in a five-years' yachting expedition on board the *Argo*, Captain Jason.

Those perilous straights and that swift tideway cross'd,  
On went the gallant *Argo* with her crew

Of Demigods. Ere long she made the coast

Of the lank-hair'd Benicians, and hove to:

Quick down each ladder rush'd a thronging host

Of heroes, where a sanded beach withdrew

Wide-arching from the waves' embrace, and there

Strew they their couches, and the feast prepare.

Meantime young Castor, tamer of swift steeds,

And dark-brow'd Pollux from their mates divide,

Roaming together thro' the unshorn meads

And forests rudely piled; at length they spied

Where at a tall cliff's base a fountain feeds

Its cistern of rough rock with ceaseless tide,

And welling forth in silver from the ground

The crystal-flowing runnels sparkle round.

Beside these grew the tall and branching pine,

The stately poplar, the umbrageous plane,

With cypress dusky-haired; while gay and fine

The fairy small-flowers spread their honey'd grain

To the busy-working bees, all blooms that shine

On mead and mountain in the warm Spring's wane:

There, watching the bright streamlet's bubbling run,

A huge broad man sate basking in the sun.

With horrid scars his grisly face was sear'd,

His spheny chest and broad back strongly thew'd

With iron flesh, Colafrus-like uprear'd:

The muscles in his brawny arms that stood

Like half-immersed uneven rocks, appear'd

Made smooth and rounded by the boiling flood:

The Lion's hide that o'er his shoulders hung

Fast by the claws around his strong neck clung.

Him Pollux thus address'd with courteous mien:

"Good day t'ye, sir! What country's this, and please

ye?"

B. B. "Wall now, I calculate, I never seen

"Your face afore!" P. "You need not be uneasy:

"There's no harm in us, we are honest men,

"And further, sir, have no desire to tease ye;

"So fear not." B. B. "Haugh! haugh! This child don't

sit here

"To larn that of you, stranger; he don't fear."

P. "Come, come, be civil-spoken! An old bear!

"What puts him out of sorts?" B. B. "That thar's no

matter

To you; I'm not on *your* ground." P. "If you were,  
"You should find welcome." B. B. "Bah! don't think

to flatter

Me with your welcomes; you shall find none here."

P. "Thank heaven, we've small need. A drink of

water

From yonder brimming fount you'll surely spare—

We are thirsty." B. B. "Are you?—drink then if you

dare."

P. "Well, well! let's pay for it. What's the price?"

B. B. "I want

"No price; I don't retail cold water; but

If you would drink at that there pool, you shan't

Until you first here on the greensward put

Yourselves in boxing attitude, and plant,

With fix'd eye, hand to hand, and foot to foot,

Then roundly to it, and show what play you can!"

"Well," quoth young Pollux stripping, "where's my

man?"

"He's here and ready!" said the man of hair

Upspringing to his feet, and you shall find,

"No boy's play for it." P. "But what do we fight for!

where

"Your stakes?" B. B. "We'll have no stakes of any

kind—

We fight for life or death!" P. "What like a pair

Of fighting-cocks?" P. B. "Wall, stranger, I don't mind

Whether we fight like cocks or fight like lions—

That thar's the stake on which I back my science."

With this a mighty blast the monster wound

Upon a conch-shell bugle, till the rocks

And woods rebellow'd. At the well-known sound,

The fierce Benicians, with their long lank locks,

Under a shady plane tree gather'd round

To see their royal lord and master box;

As quickly too the Argive chieftains came

At Castor's call to view the bloody game.

Now, with the leaded tough bull's-hide inwove

About their hands and sinewy arms, forth stood

The son of Neptune and the son of Jove

Front to front, sternly breathing blows and blood

Against each other. For awhile they strove

Which combatant should face the dazzling flood

Of the sun's rays; but Pollux' nimble bound

Baulk'd his big foe and won the vantage-ground.

Full in the other's eyes the hot beams shone,

Who baffled, but undaunted, with mad haste

And ill-directed blows rush'd blindly on:

Him Pollux warily withstood and plac'd

A smasher on his mouth. Whereat now grown

Impatient and made furious with the taste

Of his own blood, the giant push'd the attack,

And boring in with his whole weight, forc'd back

The enemy from his ground. Straight thro' the herd

Of savages a barbarous murmur ran

Of triumph; while the anxious heroes cheer'd

Their youthful hardy champion; and began

To tremble for the combat; for they fear'd

The foe, more like a mountain than a man,

Pressing so hotly on him in such straight

And narrow bounds, would whelm him with his weight.

But he light-leaping from his ground, now here,

Now there, plied right and left with skilful aim

Such rapid hits as check'd the mad career

Of Neptune's uncouth son, though hard to tame;

Drunken with blows he stood, while from his ear

And mouth the dark blood flow'd; with loud acclaim,

Th' exulting Argives shouted when they saw

His swollen eyes, dim plight and mangled jaw.

Now in his turn the hardy boy of Jove,

Began the offensive; and from side to side,

Shifting with well dissembled feint, first strove

To put him from his guard; and when he spied,

His gaze now baffled and confounded, drove

His right hand twixt the eye brows; starting wide

The flesh gap'd to the bone; and backward reel'd

Benicia with a fall that shook the field.

Once more upon his legs the fight afresh

Began; but while Benicia blindly let



His blows go past the neck or vainly thresh  
The breast of Pollux; his own face was beat  
By many a sounding blow. Meanwhile the flesh  
Of the big man with weariness and sweat,  
Shrunk, and he waxed small: while Pollux bore  
His strength and breathing fresher than before.

But how at length the Spartan youth did quell  
His savage foe, dear Goddess, condescend

To whisper, for thou knowest; that I may tell  
The same to all the world, and rightly send  
The truth abroad. Benicia with fell

Design by one conclusive blow to end  
The doubtful fray, swerving from Pollux' blow,  
Caught in his left the left hand of his foe—  
And heaving up aloft that dread right arm,

With such rude force the mighty limb he swung  
As must have wrought the Spartan dreadful harm,  
But dropping his head low he 'scaped; then sprung  
His right to the giant's temple; for the warm

Blood spouted; next his teeth loose chattering rung  
Under the rapid left, which plied apace,  
Confus'd in one swoll'n mass his shapeless face.  
Now breathless, useless, prostrate on the ground

He lay, nor stir'd, but ready to expire,  
In token of defeat held up his hand;  
Then thou, great Hero, wrought'st no deed of ire  
On the fall'n enemy; but, at thy command,

Invoking from the deep his Ocean sire,  
A mighty oath by that great name he swore,  
Never to maltreat harmless stranger more.

#### THE PRINCIPAL FEATURES OF THE CRYSTAL PALACE.

The Grand Central Transept in the centre of the nave.  
Here is the Handel Festival Orchestra, and on the other  
side, the Concert Room.

The Reading Room, behind the Byzantine Court.

The Post Office, at the entrance of the Reading Room.

The Electric Telegraph Office, behind the Handel Or-  
chestra.

The Fine Art Courts in the following order:

On the left hand of the nave, commencing from the  
South, The Pompeian Court, The Egyptian, The Greek,  
The Roman, The Alhambra, The Assyrian.

On the right hand of the nave, commencing from the  
South, The Italian, The Renaissance, The Elizabethan,  
The Mediæval, The Byzantine.

The Industrial Courts as follows:—

On the left, commencing as before, The Sheffield, The  
Birmingham, The Stationery, The Court of New Inven-  
tions, The Canadian.

On the right, The Bohemian Glass Court, Barnicott  
and Banfield's China and Glass Court, The Ceramic Court,  
The French Court.

The Ethnological and Natural History Departments, on  
either side of the South end of the nave.

The Screen of the Sovereigns of England, at the South  
end of the nave. Near to this is Osler's Crystal Foun-  
tain, and the large basin decorated with water-plants.

The Tropical Department, at the North end of Nave,  
containing a Fountain and Fountain-basin, with a large  
variety of Tropical Plants. Here is the Mammoth  
Tree of California, the largest in the world.

In the Galleries are—

The Picture Gallery, between the South and Central  
Transepts.

The Indian Court, over the Egyptian and Greek Courts.

The Museum of Naval Architecture, and Engineering  
Models, &c., near the Mammoth Tree.

The Industrial Museum, over the Centre Transept.

On the Basement are—

The Machinery in motion, including a Cotton Machine,  
Power Looms, Steam Presses, etc., etc.

For detailed descriptions of the beautiful plants, the  
monumental sculptures, and other fine-art collections in  
various parts of the Palace, we refer our readers to the  
Guide Books, which are to be purchased in the building and  
elsewhere. We may here notice the Photographic Estab-  
lishment of Messrs. Negretti and Zambra, near the Con-  
cert Room, and the Art-Union, under the management of  
Mr. Battam, whose office adjoins the Board Room in the  
Central Transept.

The Water Towers are at either end of the building  
and are open to visitors. From the top of the Tower, may  
be seen a portion of the English Channel.

In the Gardens we may call attention to the Foun-  
tains and Water Temples; The Lakes, on which Boats  
are kept for the use of visitors; The Cricket, Archery,  
and Rifle Grounds; The Gymnasium; The Geological  
Islands and Models of Extinct Animals, which are a source  
of great attraction to visitors; The Artesian Well; The  
Velocipedes; The great variety of Trees, Shrubs  
Flowers, &c., not forgetting the charming prospect which  
they command over the surrounding country.

There is a Smoking and Billiard Room near the Rail-  
way entrance, a Lost Property Office in the Central Tran-  
sept, Dining and Refreshment Rooms, Retiring Rooms  
both for ladies and gentlemen, and Hair Dressing Rooms,  
adjoining the Pompeian Court.

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purifying the blood and invigorating the stomach. Their  
medical virtues, reach, relieve, and stimulate every organ  
and gland in the body, whereby the entire system is  
renovated. No medicine ever before discovered acts so  
directly and beneficially upon the blood and circulation  
as Holloway's celebrated Pills, which combine the rare  
merits of efficiency and harmlessness.

#### LONDON BRIDGE RAILWAY.

##### LONDON BRIDGE TO CRYSTAL PALACE.

LONDON.—7.15; 7.40; 8.35; 9.25; 9.55; 10.20; 11.5;  
11.25; 11.40, a.m.; 12.25; 12.45; 1.25; 1.50; 2.25; 2.50;  
3.25; 3.50; 4.25; 4.50; 4.55; 5.25; 5.55; 6.10; 6.25; 6.55;  
7.25; 7.55; 8.20; 8.45; 9.45, p.m.; 12.15 midnight, to  
Pimlico stopping at all stations.

NEW CROSS.—7.22; 7.47; 8.42; 9.32; 10.2; 10.27  
11.12; 11.47, a.m.; 12.52; 1.57; 2.57; 3.57; 4.32; 5.2;  
6.2; 7.2; 7.32; 8.27; 9.52, p.m.

FOREST HILL.—7.30; 7.55; 8.50; 9.40; 10.10; 10.35;  
11.20; 11.38; 11.55; a.m.: 1.0; 2.5; 2.37; 3.5; 3.37; 4.5;  
7.40; 5.10; 6.10; 6.22; 6.37; 7.10; 7.40; 8.7; 8.35; 10.0, p.m.

SYDENHAM.—7.34; 9.44; 10.14; 11.24 a.m.; 1.4; 3.40;  
4.44; 5.3; 5.14; 5.38; 6.14; 6.40; 7.14; 7.44; 8.39; 10.4, p.m.

CRYSTAL PALACE.—7.40; 8.2; 8.59; 9.50; 10.20; 10.42;  
11.30; 11.45, a.m.; 12.2; 12.45; 1.10; 1.45; 2.12; 2.45; 3.12;  
3.45; 4.12; 4.50; 5.10; 5.20; 5.45; 6.20; 6.30; 6.45; 7.20;  
7.50; 8.15; 8.45; 9.5; 10.10, p.m.

##### CRYSTAL PALACE TO LONDON BRIDGE.

CRYSTAL PALACE.—7.35; 8.20; 8.40; 8.55; 9.12; 9.25;  
9.35; 9.55; 10.40; 11.0; 11.40, 11.55, a.m.; 12.40; 1.0; 1.40;  
2.0; 2.40; 3.20; 3.40; 4.0; 4.40; 5.0; 5.30; 5.45; 6.0; 6.40;  
6.55; 7.40; 8.0; 8.40; 9.5; 10.15, p.m.

SYDENHAM.—7.39; 8.23; 8.43; 8.59; 9.15; 9.28; 9.59;  
10.44; 11.4, 11.59, a.m.; 1.4; 2.4; 3.23; 4.4; 5.4; 5.34; 6.4;  
6.44; 6.59; 7.44; 8.4; 8.44; 9.9; 10.19, p.m.

FOREST HILL.—7.42; 9.19; 9.31; 10.47; 11.7, a.m.; 12.2;  
1.7; 2.7; 3.26; 4.7; 5.7; 5.37; 6.7; 6.47; 7.2; 7.47; 8.7;  
8.47; 9.12; 10.22, p.m.

NEW CROSS.—7.51; 8.32; 8.52; 9.7; 9.38; 10.8; 10.56;  
11.16, a.m.; 12.11; 1.16; 2.16; 3.33; 4.16; 5.16; 5.46; 5.53;  
6.16; 6.56; 7.11; 7.56; 8.16; 8.56; 9.21; 10.31, p.m.

LONDON BRIDGE.—8.0; 8.40; 9.0; 9.15; 9.30; 9.45;  
9.50; 10.15; 11.5; 11.25; 11.55, a.m.; 12.20; 12.55; 1.25;  
1.55; 2.25; 2.55; 3.40; 3.55; 4.25; 4.55; 5.25; 5.55; 6.0;  
6.25; 7.5; 7.20; 8.5; 8.25; 9.5; 9.30; 10.40, p.m.

##### SUNDAYS.—LONDON BRIDGE TO CRYSTAL PALACE.

8.20; 9.45, a.m.; 1.45; 2.45; 4.5; 4.45; 5.45; 6.45; 7.45;  
8.45; 10.0, p.m.; calling at all the stations.

##### CRYSTAL PALACE TO LONDON BRIDGE.—9.10;

10.10, a.m.; 2.10; 3.10; 4.10; 5.10; 6.5; 7.5; 8.10; 9.15;  
10.10, p.m.; calling at all the stations.



**WEST-END RAILWAY.****PIMLICO TO CRYSTAL PALACE.**

PIMLICO.—7.10; 7.50 8.10; 8.25; 8.45; 9.5; 9.30; 10.10; 10.35; 11.20; 11.30, a.m.; 12.20; 12.35; 1.20; 1.30; 2.20; 2.50; 3.20; 3.35; 4.30; 5.25; 5.35; 6.25; 7.30; 8.20; 8.35; 9.45.

**CRYSTAL PALACE TO PIMLICO.**

CRYSTAL PALACE.—7.40; 8.2; 8.59; 9.50; 10.20; 10.42; 11.30; 11.45, a.m.; 12.2; 12.45; 1.10; 1.45; 2.12; 2.45; 3.12; 4.12; 4.50; 5.10; 5.45; 6.20; 6.45; 7.20; 7.50; 8.15; 8.45; 9.5; 10.10, p.m.; 12.45, midnight, to Pimlico, stopping at all stations.

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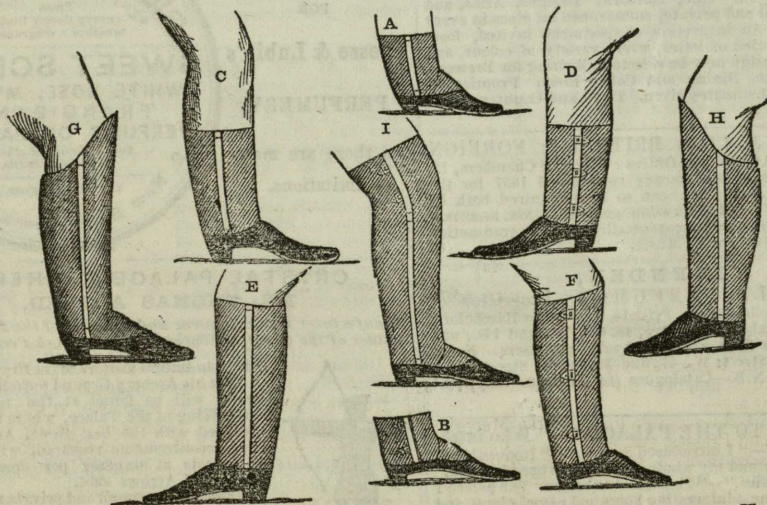
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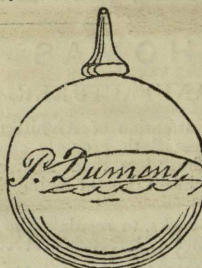
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# THE CRYSTAL PALACE NEWS.

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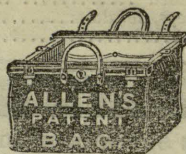
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**ROYAL DRAMATIC COLLEGE.**—The GAMES as played at the recent Fête, and presided over by Messrs. Buckstone, Paul Bedford, &c., &c., are manufactured by CREMER, jun., 210, Regent-street, where a Saloon is arranged for the exclusive sale of Games and Amusements. Aunt Sally, 21s.; Croquet, 21s. Entertainments for Summer Fêtes and Evening Parties.



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Every comfort and convenience for Ladies and Gentlemen's Toilet.

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## MUSIC

THIS DAY.

One o'Clock.

THE COMPANY'S BAND.

1. MARCH, "L'ETOIL DU NORD" ..... Meyerbeer.
2. OVERTURE, "LA GAZZA LADRA" ..... Rossini.
3. WALTZ, "SATANELLA" ..... Laurent.
4. GRAND SELECTION FROM "RIGOLETTO" ..... Verdi.  
(Arranged by Lamotte.)
5. OVERTURE, "RUY BLAS" ..... Mendelssohn.

A. MANNS, CONDUCTOR.

Three o'Clock.

CONCERT BY THE ORPHEONISTS.

PART I.

1. OVERTURE, "ZANETTA," by the Band of the Guides ..... Auber.
2. PART-SONG, "LE JOUR DU SEIGNEUR" ..... Kreutzer.
3. PART-SONG, "CHANT DES MONTAGNARDS" ..... Knucken.
4. QUATRIEME FANTAISIE sur MOISE, by the Band of the Guides ..... Rossini.
5. CHORALE ..... H. Scheidemann.
- \*6. LA SEPTUOR DES HUGUENOTS ..... Meyerbeer.

An interval of half-an-hour.

PART II.

1. PESTHER VALSE, by the Band of the Guides ..... Lanner.
- \*2. CHORUS OF PRIESTS, "O Isis!" ..... Mozart.
- \*3. CIMBRES ET TEUTONS ..... Lacombe.
4. PART-SONG, "LA CHAPELLE," ..... Becker.
5. CHANSON RUSSE VARIE, by the Band of the Guides ..... Mohr.
- \*6. LA NOUVELLE ALLIANCE (with Harps accompaniment) ..... Halevy.
7. FRANCE! FRANCE! ..... A. Thomas.
8. GOD SAVE THE QUEEN .....

The pieces marked with \* will be accompanied by the Band of the Guides.

**VINO VERMOUTH—A DELICATE AND DELICIOUS TONIC WINE.**

In Original Bottles and Cases, 26s. per Dozen.

GOOD DINNER CLARET

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## YOUTH AND BEAUTY.

**YOUTH and BEAUTY** have been so ably treated by poetical writers, that I shall only refer to them by showing the necessity of replacing the deficiencies caused by accident, ill-health, or neglect to the Teeth. Persons, however beautiful in other respects, are disfigured more by Irregular, Discoloured, or Decayed Teeth, than from any other cause; whereas a person of more homely features, possessing a fine set of Teeth and agreeable breath, has those indescribable charms, which is more than beauty itself.

To remedy the deficiencies arising from the Loss of Teeth, Mr. EDWARD DAVIESON has had opportunities of qualifying himself to supply those deficiencies in a manner hitherto unknown in this country, both as regards beauty, durability, and price; for the expense of a single Tooth of the most natural appearance, corresponding exactly in shape and colour to those left in the mouth, is TEN SHILLINGS, which amount can only be exceeded by expensive mountings. He engages to give unqualified satisfaction in all operations submitted to his care, without pain, inconvenience, or loss of time, for in the mechanical department he has been fortunate enough to secure the assistance of the most famous artists of France and Spain.

The Surgical Operations are superintended entirely by himself, and he does not arrogate too much to say that every Patient receives his greatest attention and care, regardless of time or trouble.

Mr. EDWARD DAVIESON is perfectly aware that Teeth can be made, with a large profit to the manufacturer, at five shillings per Tooth; but these Teeth, when worn for two or three weeks, render the wearer's breath, however sweet before, most offensive. Mr. DAVIESON has made up his mind to establish in this free and favoured country a practice of the greatest magnitude; and he is fully aware that this can only be done by honesty of purpose, by charging the lowest remunerative prices, and giving his patrons every possible satisfaction.

The next important point in the manufacture of ARTIFICIAL TEETH is the metal, or other substance, on which they are mounted. Mr. EDWARD DAVIESON guarantees that he uses nothing less than eighteen-carat gold, the purest platinum, silver, and India-rubber, gutta percha, or other materials so purified and prepared that they can be used with certain success.

### THE LIQUID ENAMEL.

It is impossible, in a small address like this, to describe the merits and capabilities of Mr. DAVIESON'S LIQUID ENAMEL, which, when used with the paste that accompanies it, every morning and evening, renders both natural and artificial Teeth not only pearly white, but impossible to discolour or decay, and gives a fragrance to the breath, of which no heated assembly, ill-health, or medicines can deprive it.

This astonishing discovery will do more for the rising generation to retain those emblems of beauty and sustainers of health, THE TEETH, than can be imagined or described. Mr. EDWARD

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**THE TREATISE, GABRIEL** on the "LOSS AND ONLY EFFECTUAL MEANS OF RESTORING THE TEETH," explains their NEW SYSTEM, and may be had gratis on application at Messrs. Gabriel's Establishments—

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The extraordinary advantages attained are well worthy of note. One set generally, will last a life time. Neither stumps nor teeth are extracted; sharp edges are avoided: an amount of suction, with a degree of lightness (almost fabulous) are obtained; together with much greater ease and comfort, arising from the utter absence of metal, while from the flexibility of the agent employed, pressure is entirely obviated. It is permanent, wholesome, and more congenial to the mouth than bone or gold, and is warranted to remain free from either taste or smell, mastification and articulation being guaranteed, even in cases where other methods have failed.

The best materials, with first-class workmanship only employed, and are supplied at less than half the ordinary cost.

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The Liquid Enamel is sold in cases at 10s. 6d.; to be had direct from the Establishment, 448, WEST STRAND, LONDON.

### THE COMPLEXION.

During Mr. EDWARD DAVIESON'S sojourn in the South of Europe his attention was attracted by the extraordinary beauty and brilliancy of the Complexion of ladies of all ages; and, after a considerable amount of trouble, he discovered it was attributable to a certain innoxious and simple preparation which they daily used.

Being sensible that the ladies of Great Britain, whose complexions are impaired, make them still worse by the use of more than questionable remedies, such as oxyde of bismuth, commonly called pearl-powder, rouge, &c., preparations which, if long used, produce defective sight, cutaneous affections, and seriously injure the enamel of the Teeth; Mr. DAVIESON ventures to affirm, without fear of contradiction, that when pearl-powders, rouge, carmine, &c., are used, every beholder knows that fact, as certain as if they had seen it applied. All these powders block up the skin, stop healthy secretions, and produce a host of evils too numerous to mention.

To obviate this long list of evils, and knowing what a boon it would be to ladies who desire to have a charming and brilliant complexion, Mr. DAVIESON has introduced a simple, healthy, and innoxious preparation into this country, the FLEUR DE L'AGE, or BLOOM OF YOUTH, for it requires neither pearl-powder, rouge, carmine, nor any other deleterious preparation to give that brilliancy of complexion which is so necessary to female beauty.

Mr. DAVIESON, from most careful inquiries, found that persons who used this FLEUR DE L'AGE, or BLOOM OF YOUTH, were never troubled with pimples or eruptions of any kind, but their skin always retained that peculiar youthful bloom, which is so necessary to beauty. It being a vegetable compound, he can vouch for its simplicity and efficacy.

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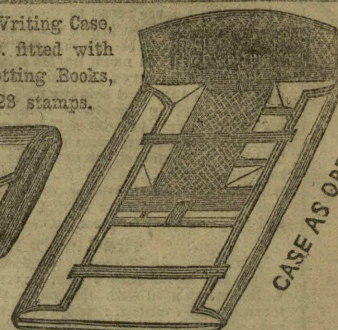
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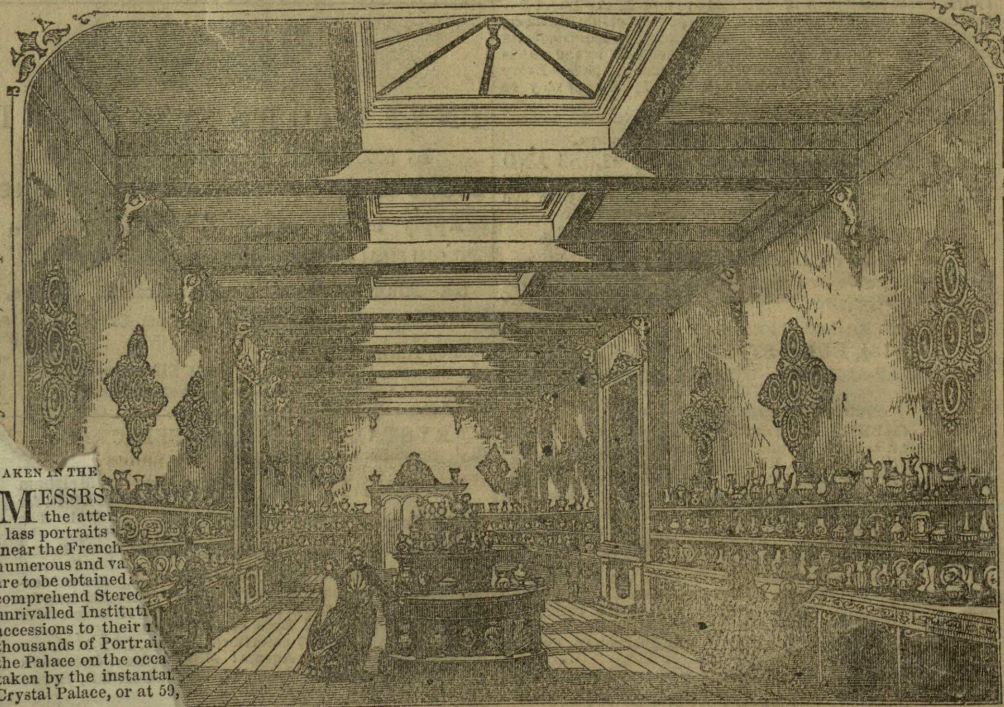
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